

Dr. Lisa Fitzpatrick (University of Ulster, Ireland)

Lisa Fitzpatrick studied in Trinity College and University College Dublin prior to completing her PhD at the Graduate Centre for Study of Drama, University of Toronto. She is currently Head of the Research Graduate School for the Faculty of Arts. She has published extensively on performance and violence, post-conflict theatre, and gender, and has been funded by the British Academy and the Canadian High Commission. She has been an invited speaker at a number of events, including the International Association for the Study of Irish Literatures (IASIL), the Warwick Politics and Performance Network, and the Irish Theatrical Diaspora project. She convened the conference 'The North: Exile, Diaspora, Troubled Performance', in Derry in 2012 and, worked with the Playhouse on the International Culture Arts Network Festival in Derry in 2013.

She is a founding member of the Irish Society for Theatre Research, and convenes the Gender and Performance Working Group.

Professor Bruce Johnson (University of Technology Sydney, Australia, University of Glasgow, UK and University of Turku, Finland)

Formerly professor of English, Bruce Johnson currently holds honorary professorships in Departments including Music, Cultural History, Communications and Media in the universities of Glasgow, Turku (Finland) and UTS, UNSW and Macquarie in Australia. He has long been active as a jazz musician, award-winning broadcaster and record producer. As government advisor on music policy, his work included the legislation-changing report *Vanishing Acts* on live music, co-authored with Shane Homan. He was prime mover in establishing the government-funded Australian Jazz Archives. He co-founded the International Institute for Popular Culture in Finland, and is on the editorial boards of some half dozen of the world's leading academic music journals. His academic publications number several hundred, including author/editor of around a dozen books, among the most recent of which are on popular music and violence, jazz and totalitarianism, and sound, memory and space. In addition to continuing work on music, his current research field is sound and cognitive theory.